

1. Broadsheet Bologna 1579

Varie infirmità che possono venire à un Cavallo, con I suoi Rimedij per guarirlo di nuovo ritrovati, 1579. Stampato in Bologna, per Pellegrino Bonardo, 51.7 x 36.5 cm. Two leaves mounted together. A rare broadsheet about sickness of horses and their remedies, published in Bologna by Pellegrino Bonardo, a printer active from the 1550's - 1580's. On the upper part, about 60 named illnesses are indicated with lines on the body of the horse. On the lower part, the different medications are listed to treat these illnesses. This sheet served as a guide or chart for medical treatment.

USD 5,500.

Milton Avery (American, Altmar, New York 1885–1965 New York)

Young Girl Nude, 1935

Etching and drypoint, signed, annotated artist's proof and dated 1935 in pencil.

25.4 x 10.8 cm. Lunn 7. "I am not seeking pure abstraction, rather the purity and essence of the idea expressed in its simplest form"

USD 4,000.

2. Stefano della Bella (Italian, Florence 1610–1664 Florence)

View of the Belvedere from the Pitti Palace, Florence.

Pen and brown ink. 10.3 x 14 cm.

Provenance: Cornelia Bessie, Charles Noel, 1st Earl of Gainsborough (1781-1866), Kinnaird Castle (part of della Bella album); his daughter, who married 9th Earl of Southesk, Master of Kinnaird Castle; Arcade Gallery London 1946 where the Kinnaird Castle album was broken up)
USD 4,000.

3. Ercole Frigone called il Bazzicaluva, Florentine, c. 1610 - 1661 or after.

View of Urbino with the Ducal Palace

Pen and brown ink. 14.5 x 22 cm.

Provenance: Cornelia Bessie, Schaeffer Galleries

USD 8,500.

This charming view of the Italian town of Urbino in the Marche is a characteristic work of the Tuscan draftsman Ercole Bazzicaluva. Originally from Pisa, the artist trained in Florence, in the workshop of Giulio Parigi, becoming an accomplished draftsman, printmaker, later specializing in topographical views. The meticulous representation of Urbino, with the Ducal Palace surrounded by minuscule houses perched on the slopes of the hills, is rendered in the artist's characteristic graphic style. Thicker pen lines and darker ink are used in the foreground to define the tree on the right, while the landscape in the background is drawn with a lighter and finer penwork to create the sense of distance. The sheet can be connected with the *Views*

of Pesaro and Castrocaro at the Princeton University Art Museum. The three drawings belong to the same series representing views of towns and villages in the Marche region.

Giada Damen

After Giovanni di Benedetto Bandini called Giovanni dell'Opera

Nude male figure stepping on a platform, seen from behind.

Pen and brown ink on early Italian laid paper, backed with two sheets of paper, the exterior sheet with watermark D&C Blauw, 1733-1827, Heawood 3268. 39.3 x 21 cm.

USD 12,000.

Albert Belleruche (British, Swansea, Wales 1864–1944 Southwell, Nottinghamshire)

La Couseuse, 1901

Lithograph from the small edition of 15. Signed in pencil. 27.94 x 21.27 cm

USD 1,500.

4. Rosa Bonheur (French, Bordeaux 1822–1899 Thomery)

Cheval Percheron, 1850

Plate 6 from Études de Cheval, Beraldi vol 7 p 129.

Lithograph on chine appliqué. 34 x 40 cm

USD 1,500.

5. Pierre Bonnard (French, Fontenay-aux-Roses 1867–1947 Le Cannet)

Coin de Rue, from Quelques Aspects de la Vie de Paris.

lithograph in colors, on fine wove paper, 1897, signed in pencil, from the edition of 100, printed by Auguste Clot, published by Ambroise Vollard, Paris, 1899. Roger Marx 58; Bouvet 60. Image: 27 x 34.9 cm Sheet: 40.6 x 53.3 cm.

Provenance: Ambroise Vollard, Paris. Henri Petiet, Paris, acquired from the estate of the above.

USD 8,000.

Jan Both, (Dutch, 1610-1652 Utrecht)

A Southern Landscape with a Bridge and Figures, circa 1638-41

Bistre wash on paper 25.8 x 38.1 cm

Provenance: Richard L. Feigen & Co, New York

Walter Schrott Collection, Mendel, Tyrolia (Lugt 2383)

We are grateful to James D Burke for the attribution.

USD 9,000.

François Boucher (French, Paris 1703–1770 Paris)

Hercules and Omphale

Pen and black and gray ink and gray wash; signed in gray ink, lower left: *F. Boucher Bears*

inscription on the back of the frame: *Hercule aux pieds a Omphale /Dessin original de*

Boucher/Appartient à Charles Rouvin à Paris. 12.7 by 9.5 cm(oval)

Provenance: Probably Jean-Claude Gaspard de Sireul, his posthumous sale, Paris, Hotel de Bullion, 3 December 1781, lot 92: *Un joli dessein de forme ovale à la blanc, plume, lavé à l'encre de la Chine sur papier, représentant Hercule & Omphale. Le fonds offre un riche palais. Hauteur 5 pouces, largeur 4 pouces*, where purchased by Monsieur Barthélemy Loliée; Charles Rouvin (according to the inscription on the back of the frame).

We are most grateful to Alastair Laing, who, from an image, has confirmed the attribution to François Boucher and who has kindly informed us that this is, most probably, the drawing described under lot 92 in Monsieur Sireul's posthumous sale (see *Provenance*). Mr Laing, on stylistic grounds, suggests the drawing was executed relatively early in Boucher's career and that it might have been a design for the lid of a box.

USD 14,000.

Félix Bracquemond (French, Paris 1833–1914 Sèvres)

Edmond de Goncourt

Etching, 1882. Edition of 150.

Signed, lower left, in pencil. Beraldi 54, VIII/IX on Japan paper. A luminous impression of the 8th state. 33.5 x 50.8 cm

USD 22,500.

Jacques Callot (French, Nancy 1592–1635 Nancy)

The Temptation of Saint Anthony,

Etching, 1635

Lieure III.93-95.1416 iii/v; Meaume 139. Israël Henriët (Nancy ca. 1590–1661 Paris), Publisher.

Signed in plate, lower left, with text below.

Watermark: Partial of L 46, Small Posthorn (lower arch to the right of St Anthony)

35.8 x 46.5 cm

USD 35,000.

Canaletto (Giovanni Antonio Canal) (Italian, Venice 1697–1768 Venice)

Le Porte del Dolo Etching. 1743/4..

Bromberg 6 II (of III). 30 x 43.4 cm

Watermark: Shield surmounted by a crown, partial.

"In this print, executed at the very end of Canaletto's etching career, he wielded the needle expertly, displaying virtuoso strokes of varying form and intensity. Canaletto reached the full potential of the medium with this most painterly image of striking contrasts. It is one of seven large titled views from nature resulting from Canaletto's trip to the mainland with his nephew Bernardo Bellotto during the early 1740's " from *The Glory of Venice. Art in the Eighteenth Century*. Andrew Robison, Jane Martineau, Editors, 1994. Cat. no 144.

USD 28,000.

Carlo Innocenzo Carloni (Italian, Scaria 1686–1775 Scaria)

Madonna and Child appearing to St Sebastian

Grisaille, Oil on Paper, Red chalk architectural sketch on verso. 23.5 x 18 cm.

Provenance: Dr John O'Brien, Spencer A Samuels, French and Italian Eighteenth Century Drawings, March 12-April 13, 1985, No 12 as GA Pellegrini.

USD 9,000.

**6. Mary Cassatt (American, Pittsburgh, Pennsylvania 1844–1926 Le Mesnil-Théribus, Oise)
*Reine and Margot Seated on a Sofa, No 2.***

Drypoint c. 1902, signed and numbered 'no 18' in pencil, from the edition of 25, on laid paper with watermark A.Porcabeuf. Breeskin 177, only state. 43. x 32.7 cm

Provenance: R Stanley Johnson, Chicago.

USD 40,000.

Giovanni Benedetto Castiglione (Il Grechetto) (Italian, Genoa 1609–1664 Mantua)

God the Father observing the Virgin and Child, Angels to the Right.

Etching, c 1645/7. Bartsch illus, 11 (15, II/II); Bellini 19, II/II

Provenance: Richard Houlditch (Lugt 2214) his stamp on verso.

USD 4,000.

7. Marc Chagall (French, Vitebsk 1887–1985 Saint-Paul-de-Vence)

Self-Portrait with a Grimace, 1924/1925

Etching and aquatint in black ink on white wove paper. Signed, lower right in pencil and numbered, lower left, 72/100. Kornfeld 1970, 43 VI b. 37.3 x 27.6 cm

USD 22,000.

8. Théodore Chassériau (French, Le Limon, Saint-Domingue, West Indies 1819–1856 Paris)

Two Women, one sitting and holding a child, the other standing under a tree, 1839. 24.5 x 18.5 cm. Signed and dated Th Chassériau 1839 in pencil, heightened with white on brown paper. Part of a series of similar drawings executed in 1839/40.

Reference: M Sandoz. Theodore Chassériau Catalogue Raisonné des peintures et estampes, Paris, 1974 pp 11 and 20, Fig 2. M Sandoz Portraits et visages dessinés par Theodore Chassériau Paris 1986. LA Prat Theodore Chassériau 1819-1856 Dessins conservés en dehors de Louvre, Paris, 1988, p 15 no 35. Provenance: Private collection London.

USD 60,000.

Chassériau was born in El Limón, Samaná, in the Spanish colony of Santo Domingo (now the Dominican Republic). His father Benoît Chassériau was a French adventurer who had arrived in Santo Domingo in 1802 to take an administrative position in what was until 1808 a French colony. Theodore's mother, Maria Magdalena Couret de la Blagniere, was the daughter of a black landowner born in Saint-Dominge (Haiti).

Jules Chéret (French, Paris 1836–1932 Nice)

Dancing female, facing left.

Charcoal drawing on buff paper, signed and dated 1909, lower right. 41 x 24 cm

Master of the Belle Époque poster, Chéret became known for his effervescent illustrations and color lithography. He was also a prolific draughtsman, though his drawings are quite rare.

USD 5,750.

Cornelis Cort (Netherlandish, Hoorn ca. 1533–1578 Rome)

after Federico Barocci (Urbino, 1535-1612)

The Holy Family, La Madonna del Gatto,

Engraving, 1577, NH Cort 45.83 I/II trimmed text.

Provenance: A Hunter L 2306

USD 3,000.

9. Dorothy Dehner (American, Cleveland, Ohio 1901–1994 New York)

Chess Set, 1957/9 conceived, cast in 1993-4

Pewter, numbered 13/25. 2 to 4 inches height.

Edition: 13 of 25.

USD 7,500

Eugène Delacroix (French, Charenton-Saint-Maurice 1798–1863 Paris)

Un Forgeron (The Blacksmith)

Aquatint, drypoint; between third and fourth states of six, 1833.

prior to the edition printed for the Société des Aquafortistes (5th volume, 1867).

Delteil 19.iii-iv (state with initials 'E.D.' but without other letters);

Delteil/Strauber 19.iii-iv (state with initials 'E.D.' but without other letters)

Provenance: Henri M. Petiet, Paris.

USD 7,500.

10. Maurice Denis (French, Granville 1870–1943 Saint-Germain-en-Laye)

Allégorie, from Amour.

Lithograph in colors, on fine wove paper, 1898, signed in pencil, from the edition of 100, published by Ambroise Vollard, Paris, 1899, with full margins.

Literature: Cailler 108. Image 26.6 x 40.9 cm

Provenance: Ambroise Vollard, Paris.

Henri M Petiet, Paris, acquired from the estate of the above.

USD 5,000.

11. Maurice Denis (French, Granville 1870–1943 Saint-Germain-en-Laye)

Nos Ames, en des gestes lents, from *Amour*

Lithograph in colors on fine wove paper, 1898, signed in pencil, a trial proof (the edition was 100) printed by Auguste Clot, published by Ambroise Vollard, Paris.

Cailler 116

This trial proof is a color variant with more extensive golden ochre shading on the face, and with the lamp, dress and pattern on the table cloth printed in green, rather than dark gray found in the editioned print.

Image: 29.2 x 40.3 cm Sheet: 40.6 x 52.7 cm

Provenance: Ambroise Vollard, Paris

Henri M Petiet, Paris, acquired from the estate of the above.

USD 12,000.

12. Kerr Eby, born Tokyo, Japan 1889-died Norwalk, CT 1946

September 13, 1918, St. Mihiel (The Great Black Cloud)

Etching, drypoint, and sandpaper ground, 1934. Signed 'Kerr Eby imp' on lower right in pencil, numbered 'ed 100' on lower left, and dedicated 'To Miss Elizabeth Houghton with the very best wishes of the artist Kerr Eby / I'm fonder of this plate than of any others war or otherwise. K.E.'

26.3 x 40.3 cm 34.5 x 37.9 cm

Giardina 182

USD 20,000

James Ensor (Belgian, Ostend 1860–1949 Ostend)

Death Chasing the Flock of Mortals

Etching, 1896. D 104, II/III, T 104, II/III with signature on child's dress

Signed and dated in pencil on wove paper.

Provenance: Lugt 352 a, unidentified mark on verso

USD 18,000

13. Claude Ferdinand Gaillard (French, 1834-1887)

after Jean–Auguste–Dominique Ingres (French, 1780–1867)

Oedipus and the Sphinx, 1867.

Engraving with preparatory pencil additions, Beraldi 24.

Rare proof of Beraldi's first state before the image is complete:

"Préparation. La tête et une partie du torse seuls graves.

Très rare, ainsi que les deux états suivants."

Signed in pencil, lower right and inscribed "État tiré à 3 epr"

Provenance: Phillippe Burty (1830 - 1890, Lugt 413

Henri Beraldi (Lugt 230) and unidentified collector (Lugt 3726) "...La marque a également été signalée sur une estampe de Ferdinand Gaillard, une épreuve d'artiste, avant la letter et retouchée, d'Oedipe et le sphinx, 1867, d'après Ingres...." 25.6 x 18 cm.

USD 8,000

14. Dirk van Gelder, Dutch, 1907-1990

Sunflower (Zonnenblem)

Lithograph, 1925. Adam/Eliens/van den Noort-van Gelder L29, from the edition of c. 29.

Signed on the stone with the artist's monogram, lower left. 77x 54.6 cm

Signed with the VAEVO monogram, lower right: Vereeniging tot Bevordering van het Aesthetisch Element in het Voortgezet Onderwijs, voor schoolversiering" or the Society for Promotion of the Aesthetic Element in Secondary Education.

This group was founded in 1908 and included work by M.C. Escher and others.

....from the Kunstmuseum Den Haag:

"Dirk van Gelder (1907-1990) was one of the most important Dutch graphic artists of the twentieth century. His unprecedented technical virtuosity places him in the tradition of famous printmakers of the past like Hercules Seghers, Rembrandt and Rodolphe Bresdin (whom he particularly admired). His extraordinary works on paper show great technical expertise, a striking eye for detail and a love of nature. "

USD 5,700.

Théodore Gericault (French, Rouen 1791–1824 Paris)

The English Blacksmith,

Lithograph 1822. From Études de Chevaux (Delteil 80-92)

Plate: 28.1 x 36.6 cm; Sheet: 41.7 x 57.9 cm Delteil 91 I (of II).

Provenance Collection Dr. Arnim Winkler, Berlin 1904- 1989

USD 7,500.

Hendrick Goltzius (Netherlandish, Mühlbracht 1558–1617 Haarlem)

Pietà

Engraving; 1596, second state of two.

New Hollstein (Goltzius), part I.74.31; Hollstein VIII.14.50. Armorial watermark

18.5 x 12.8 cm Provenance: Sir Peter Jonas, Constant Moyaux (L. 1829a)

USD 10,000.

Francisco Goya (Spanish. Fuendetodos, 1746-1828, Bordeaux)

When day breaks we will be off (Si amanece; nos Vamos), 1799,

Plate 71 from 'Los Caprichos', first edition.

Goya's commentary: Even if you hadn't come you wouldn't have been missed.

Etching, burnished aquatint and burin.

Tomás Harris 106, " The burin was used to redraw the back of the old witch at the left edge, towards the back of the group. The stars are produced by stopping-out. Burnishing is extensively used to create halftones and highlights in the figures and on the ground." 20 x 15 cm

USD 8,500.

15. Giovanni Francesco Grimaldi called il Bolognese (Bologna 1606-1680 Rome)

A Vertical River Landscape

Pen and brown ink, traces of black chalk, with number '2' in ink, lower right. 38.1 x 20.8 cm

Exhibition: Pittsburgh, Frick Art & Historical Center,

Pittsburgh Collects: European Drawings, 1500 to 1800, 2004-2005, no. 16. Provenance: Ann Sutherland Harris, Adolphe Stein, Paris, 1986.

USD 8,000.

16. Henri-Charles Guérard (French, Paris 1846–1897 Paris)

Poppy flowers and butterflies.

Gouache colors and black ink over pencil painted on pink/white cloth and mounted in a half circle in form of a fan, c. 1890–1896. Signed in pen and ink lower right: "H.Guèrard" 30 x 57 cm

Henri Charles Guérard studied architecture at the École des Beaux-Arts, but gave it up to become a painter and printmaker. His exquisite fans merge painting with printmaking, often on silk or other textiles. These rare creations can be found mostly in museum collections such as The Fine Arts Museum of San Francisco, The Zimmerli Art Museum at Rutgers University

USD 18,000

17. Guercino (Giovanni Francesco Barbieri) (Italian, Cento 1591–1666 Bologna)

Landscape with a Natural Bridge

Pen and Ink on laid paper, 1630,s. 26 x 41.9 cm.

David M Stone, Guercino Master Draughtsman, p. 168.

Provenance John O'Brien, Christopher Tunnard.

Exhibition: Centennial Loan Exhibition (Drawings from Alumni collections) Vassar College Art Gallery Poughkeepsie, NY, 1961, no 35 ill.

USD 60,000.

18. Erich Heckel (German, Döbeln 1883–1970 Radolfzell)

Portrait of a Man (Mannerbildnis)

Woodcut printed from four blocks in black, green, brown and blue in a monotype manner with the colors applied with a brush to the blocks. 1919. Signed and dated in pencil, lower right. 46.2 x 32.6 cm Dube 318, II/III, before the edition printed by IB Neumann.

USD 175,000.

19. Wenzel Hollar (Bohemian, Prague 1607–1677 London)

Title page from *Muscarum Scarabeorum*

Title in oval within ornamental cartouche surrounded by insects; landscape seen in distance below and butterflies and dragonflies flying in the background. Etching, 1646. 8.1 cm.x 12 cm. Parthey 2164 Pennington 2164 i/ii; New Hollstein (Hollar) 913 Ex coll G A Cardew, (Lugt 1134, his stamp on verso)
USD 1,500.

Wenzel Hollar (Bohemian, Prague 1607-1677 London)

The Four Seasons, Rural Landscapes, after Jan van de Velde II

Parthey, Pennington 618-621; New Hollstein (Hollar) 58-61, all second states of three (II/III)

Watermark: Serpent with staff and emblem (on plates 1 & 2) from Van de Velde's four scenes of peasant life of 1617. Parthey 618-621 New Hollstein 58-61

Provenance: Friedrich Schindler Lugt 2351, his stamp on verso.

Each c. 10 x 15.5 cm

USD 6,000.

20. Bertha E. Jaques, American, 1863-1941

Lamb's Quarter, South Havens. Cyanotype, 17.5 x 11.5 cm

USD 3,500.

21. Bertha E. Jaques, American, 1863-1941

Fauna Study, Cyanotype, 39 x 19 cm

USD 4,500.

Jaques was already a respected printmaker when she began making cyanotype photograms of wildflowers. An active member of the Wild Flower Preservation Society, she created over a thousand of these botanical images. Made without a camera by placing objects directly on sensitized paper and exposing it to light, the photogram is the least industrialized type of photography. Because prints were easy to produce by this method, it achieved wide popularity. Graphic artists often chose this form of print because of its rich Prussian blue color. Aligned with the antimodernist views of the late Victorian Arts and Crafts movement, Jaques's work reflects a reverence for commonplace elements of nature and the beautifully crafted object.

Merry A. Foresta *American Photographs: The First Century* (Washington, D.C.: National Museum of American Art with the Smithsonian Institution Press, 1996)

22. Henri Matisse (French, Le Cateau-Cambrésis 1869–1954 Nice)

Danseuse reflétée dans la Glace.

Dancer in the Mirror

Lithograph. 1927.

Signed and annotated in pencil "Essai Henri Matisse" on full sheet in fresh condition.

Dutuit 490. One of 5 trial proofs on chine, signed and annotated in pencil

39.7 x 28.4 cm

Provenance: Henri M. Petiet, Paris 1894-1980, with his ink stamp on verso

USD 34,000.

23. Henri Matisse (French, Le Cateau-Cambrésis 1869–1954 Nice)

Seated Nude with Tulle Blouse (Nu assis à la chemise de tulle), 1925

Lithograph Duthuit 465 Signed in pencil and numbered 5/50.

on laid *Chine volant* paper, printed by Atelier Desjobert, Paris.

Provenance: William Weston Gallery, London. 36.5 x 27 cm.

USD 70,000.

The women Matisse painted were full partners in the creative enterprise: Henriette Darricarrère was working as an extra in the film industry when Matisse spotted her in the studios in Nice. He liked her natural dignity, the graceful way her head sat on her neck and, above all, the fact that her body caught the light like a sculpture. A ballet dancer and musician, Henriette became part of the family in the seven years she worked for Matisse. His wife grew especially fond of her, and Matisse himself taught her to paint. Matisse said it was essential to start by finding the pose that made any new model feel most comfortable. It was Henriette, always modest, in her street clothes, who wore the filmy blouses and low-slung pants without inhibition, becoming at once luxuriant, sensual and calmly authoritative. The pictorial possibilities she opened up for Matisse were enhanced by her exceptional sensitivity and stamina..... from Matisse and His Models, Hilary Spurling

24. Charles Meryon French, 1821–1868)

Le Stryge,

Etching, c 1853,

16.9 x 13 cm printed on thin cream colored chine paper.

Schneiderman VI/X. Two lines of verse removed and the marks of the burnisher are visible in the lower margin.

The diagonal shading on the chimney with the initials CM is printed very clearly as we see in early impressions.

Provenance: Robert Alphonso Taft Sr. (September 8, 1889 – July 31, 1953), the elder son of William Howard Taft, the 27th President of the United States.

Originally in 1854 Meryon called this well-known print La Vigie or the lookout, the image on a ship's prow that recalled his naval experience.

USD 18,000.

DANIEL MIGNOT (French, active Augsburg, fl. 1593–1616)

Three Strapwork Pendants, each with three pearls. Engraving. Holl., Hämmerle 67.

USD 1,900.

DANIEL MIGNOT (French, active Augsburg, fl. 1593–1616)

Pendant with double Cross at Centre, surrounded by six large table-stones. At bottom three drops, lower left and right two earrings with table-stones set in the form of a cross. Holl., Hämmerle 90.

USD 1,900.

DANIEL MIGNOT (French, active Augsburg, fl. 1593–1616)

Pendant with two Double Crosses surrounded by six large and many small Table-stones and eleven Pearls. At bottom two earrings, the left one with an angel's head, the right one with five small table-stones set in the form of a cross. Holl., Hämmerle 96.

USD 1,900.

DANIEL MIGNOT (French, active Augsburg, fl. 1593–1616)

Twelve Studs. Hollstein/ Hämmerle 99. Engraving. Around 1595.

USD 1,900.

Jan Harmensz Muller after Abraham Bloemaert
(Netherlandish, Gorinchem 1566–1651 Utrecht)

The Raising of Lazarus

Engraving, c. 1600.

A very fine impression with small margins on all sides.

Dimensions: sheet 377 x 495 mm

Watermark: Fleur-de-lys in heraldic shield, surmounted by crown (similar to Churchill 402 and Briquet 7207-7212), visible center, right half of composition on verso. Reference: N.H. (Muller Dynasty) part 2, p.107, 27 II/II

USD 14,000.

25. Odilon Redon. France, 1840-1916

Vieux Chevalier from L'Album des Peintres Graveurs

Lithograph on Chine appliqué to wove paper, 1896, initialed in pencil, a proof before the addition of text (the edition was 100) published by Ambroise Vollard, Paris, with full margins. Literature: Mellerio 158

Image: 29.9 x 23.5 cm.

Sheet: 57.2 x 43.2 cm.

Provenance: Henri M Petiet, Paris

USD 10,000

This lithograph was commissioned and published by Vollard in his first l'Album des Peintres- Graveurs in July 1896. The stalwart knight of the Vieux Chevalier is a romantic and idealized vision of a lone-seeker of light and truth. The medieval references and spiritual aura are in keeping with Redon's preoccupations in the 1890's. Vollard also commissioned a color lithograph for the second Album and published two sets of black and white lithographs by the artist. A Tentation de Saint-Antoine and an Apocalypse in 1896 and 1899 respectively.

26. Odilon Redon

Le Coursier/The Race Horse or The Charger

Lithograph on chine appliqué, 1894. Mellerio 129 from the edition of 25

Signed in pencil.

21.5 x 18.8 cm

Provenance: Lillian Rojzman Berkman

USD 9,500.

27. Pierre Auguste Renoir (French, Limoges 1841–1919 Cagnes-sur-Mer)

Portrait of Ambroise Vollard, c. 1904

Lithograph, 23.8 x 17 cm

printed by Auguste Clot (French, 1858-1936)

published by Ambroise Vollard (French, 1835-1939)

USD 2,500.

28. Salvator Rosa (Italian, Arenella (Naples) 1615–1673 Rome)

A man enveloped in a cloak and wearing a wide brimmed hat.

Red chalk, 8.3 x 10.8 cm

Mahoney, 20.9.

This delicate study belongs to a group of chalk drawings by

Rosa, dated by Michael Mahoney to the early 1640's

USD 9,000.

29. Théodore Roussel

(French, Lorient, Brittany 1847–1926 St. Leonards-on-Sea, Sussex)

L'Agonie des Fleurs

Softground etching and aquatint, 1890/95, on Japan paper.

Signed and numbered in pencil. 447 x 350 mm

Hausberg 45, IX/IX. Edition of c. 50 impressions.

A dark rich impression with two unobtrusive repaired tears on right side.

USD 10,000.

“L'Agonie des Fleurs is Roussel's most striking print. He used soft ground successfully to produce a uniformly dark background to control the tonal qualities of the plate “

30. Théodore Roussel

(French, Lorient, Brittany 1847–1926 St. Leonards-on-Sea, Sussex)

Anemonies, 1897. Color etching and aquatint.

Hausberg 149:

One of two known proofs in color from the second state

with the colors applied à la poupée. 12 x 8.1 cm.

USD 3,000

31. Adamo (Ghisi) Scultori (Italian, Mantua ca. 1530–1587 Rome)

Silenus after Giulio Romano, (Italian, Rome 1499?–1546 Mantua)

Probably from the Palazzo del Te, Mantua.

Engraving, Bartsch 128, Bellini 98 13.7 cm.

USD 5,000.

Son of the Mantuan sculptor Giovanni Battista Mantovano (Mantuano) and brother of the engraver Diana Mantovana (Mantuana, Scultori), Adamo, like his sister, Diana Scultori, was taught to engrave as a child by his father. His earliest known work, done when still a youngster, was a series of figures from Michelangelo's Last Judgment fresco in the Sistine Chapel. His made many engravings after the Roman court artist in Mantua, Giulio Romano, and also after the antique. He also engraved frontispieces for book illustration, and in the case of the phlebotomy manual *Discorsi di Pietro Paolo Magni Piacentino sopra il modo di sanguinar...* he not only designed and engraved the frontispiece of Magni's first, 1584 edition, but also engraved--and most likely designed--the other illustrations in the book. He was active as a print dealer and publisher in Rome between ca. 1577-80. (Evelyn Lincoln)

32. Joseph Stella (American. Muro Lucano, Italy 1877-1946 New York, NY)
Two Magenta Waterlilies, c. 1930
Silverpoint and crayon. 35.5 x 28 cm
Provenance: The artist; by bequest to his nephew, Sergio Stella
Exhibition and Catalogue:
No. 40, Richard York Gallery, New York, Passion and Reverence:
Joseph Stella and the Natural World, April 29-June 30, 1998
USD 9,800.

33. Lorenzo Tiepolo (Italian, Venice 1736–1776 Madrid)
after Giovanni Battista Tiepolo (Italian, Venice 1696–1770 Madrid)
Mars and the Graces
Etching and burin. Ca. 1760.
Reference: De Vesme 8 II (of III). Rizzi 229. Succi 7 II (of III).
Watermark: Arm with sword (?) and W with open crown and three crescent moons.
Dimensions: 55.6 x 40.1 cm (subject), 61.8 x 45.5 cm (sheet). A very fine impression, rich in tonal values, in the second of three states, after the addition of “39” in the upper left, but before the name of Giambattista and of the engraver Lorenzo. With wide margins beyond the plate mark, which shows traces of the inking, characteristic of early impressions.
USD 38,000.

A photograph of the fresco is all that remains of *Mars and the Graces*. Lorenzo carefully recorded the mirror image of the details of the fresco on to the etching plate. He skillfully widened the frame, adding a new luminosity to the composition. The viewer is immediately confronted by a big black dog who nods towards his master, Mars, the God of War. Mars is glancing upwards towards the Graces and the figure of Fame, identifiable by a trumpet. The composition rises and disappears into the clouds led by Pegasus and distant Putti. Below, a Putto controls the direction of the composition by grasping the rudder of the chariot in the center. Reference: *les Tiepolo, Giambattista Giandomenico, Lorenzo. peintres-graveurs, Une exposition du Cabinet des Estampes. Musee d'art et d'histoire, Genève.*
2001. Christophe Cherix. *Entre Saint Petersburg et Madrid: Les Gravures de Lorenzo Tiepolo.*

34. Nanine Vallain Jeanne Louise Vallain, 1767, - August 5, 1815, Paris
Portrait of a seated woman with a basket of vegetables.
Signed and annotated, lower left: 'Nanine/ L'an/ 6ème de/ 6 (?) R.F.'
Chalk, opaque watercolor in black, green, peach, yellow, blue, orange, grey, brown and white. 39.4 x 31 cm Watermark: visible lower center: double circle, fleur de lys? on laid paper, with mount precisely attached.
Provenance: 'ARD' (Lugt 172). lower right corner. Timbre sec. Marque non-identifiée à un monteur de dessins vivant en France XVIII.
USD 60,000.

35. Edouard Vuillard (French, Cuiseaux 1868–1940 La Baule)

Jeux d'Enfants, from the Second Album des Peintres-Graveurs

Lithograph in colors, on Chine, 1897, Roger Marx's third (final) state, signed in pencil, from the edition of 100, printed by Auguste Clot, published by Ambroise Vollard, Paris,

Roger Marx 29

Image 27.9 x 44.5 cm; Sheet 42.5 x 57.1 cm

Provenance: Ambroise Vollard, Paris

Henri M Petiet, Paris (acquired from the estate of the above)

USD 12,000.

36. Edouard Vuillard (French, Cuiseaux 1868–1940 La Baule)

A Travers Champs, from Paysages et Intérieurs

Lithograph in colors, on Chine, 1899, signed in pencil, from the edition of 100, published by Ambroise Vollard, Paris, with full margins.

Literature Roger Marx 34

Image 26 x 34.9 cm

Sheet 31.4 x 40.5 cm

Provenance: Ambroise Vollard, Paris

Henri M Petiet, Paris, his ink stamp on the reverse (Lugt 5031), from the estate of the above.

USD 11,000

James Whistler, (American, Lowell, Massachusetts 1834–1903 London)

Becquet J. Becquet, Sculptor, also known as The Fiddler from The Thames Set

Etching and drypoint, 1859, printed in black ink on Japan paper

with strong fresh burr lines framing the figure, and before any wear in the plate.

Reference: Glasgow 62, III/VI, Kennedy III/IV from the total edition of 96. 22.5 x 19.3 cm

USD 4,500.

James Whistler, (American, Lowell, Massachusetts 1834-1903 London)

Drury Lane, 1880-1881. Etching 16.4 × 10.3 cm Series: Twenty-six Etchings, The Second Venice

Set, 1886 Hand-signed by artist, Signed in pencil with the butterfly and inscribed imp in pencil on the tab. Reference: Kennedy 237 Glasgow 243 only state, from the small edition of 26.

Drury Lane was first exhibited at the Fine Art Society, London, in 1883.

Provenance: Otto Gerstenberg (1848-1935), Berlin (L2785), his stamp on verso.

USD 14,000.